

GABRIELE
D'ANNUNZIO
THE DARK
FLAME



PAOLO VALESIO

Gabriele Dannunzio The Dark Flame

Pericles Lewis



Gabriele D'Annunzio The Dark Flame:

The Air Show at Brescia, 1909 Peter Demetz, 2002-10-23 An entrancing avant garde adventure at the dawn of the modern age In 1909 municipal authorities built an airfield in northern Italy and invited leading pilots to compete on it The show attracted thousands of spectators among them Giacomo Puccini and Gabriele d'Annunzio and reporters including amazingly Franz Kafka Max Brod and Luigi Barzini Peter Demetz's sparkling new book tells the enchanting story of what happened in the air and on the ground before during and after this amazing moment Kafka it turns out was a very precise observer of both the fragile new machines and the people who flocked to see them in action Demetz shows us the spectacle as Kafka reported it and also its unexpectedly melodramatic preparations amazing dirigibles and ace pilots the American Glenn Curtiss the Italian Mario Calderara and the reigning king of the skies Louis Blériot But above all Demetz wants to know what flying really meant to these visionaries of the air many political and imaginative issues were sent aloft at Brescia With discerning affection he elucidates Kafka's subtle ambiguities about the consequences of flight d'Annunzio's lust for power in aviation Puccini's enthusiasm for speedy escapes and Curtiss's modest heroism Illustrated with fascinating material from the show itself this provocative work reveals a vital point where art and technology met in imagining the future **A History of**

Fascism, 1914-1945 Stanley G. Payne, 1996-01-01 A History of Fascism is an invaluable sourcebook offering a rare combination of detailed information and thoughtful analysis It is a masterpiece of comparative history for the comparisons enhance our understanding of each part of the whole The term fascist used so freely these days as a pejorative epithet that has nearly lost its meaning is precisely defined carefully applied and skillfully explained The analysis effectively restores the dimension of evil Susan Zuccotti The Nation A magisterial wholly accessible engaging study Payne defines fascism as a form of ultranationalism espousing a myth of national rebirth and marked by extreme elitism mobilization of the masses exaltation of hierarchy and subordination oppression of women and an embrace of violence and war as virtues Publishers Weekly

The Great Black Spider on Its Knock-kneed Tripod Michael Syrimis, 2012-01-01 The emergence of cinema as a predominant form of mass entertainment in the 1910s inspired intellectuals to rethink their definitions of art The Great Black Spider on Its Knock Knead Tripod traces the encounter of Italy's writers with cinema and in doing so offers vibrant new perspectives on the country's early twentieth century culture This comparative study focuses on the immediate responses to this cultural phenomenon of three highly influential intellectuals each with a competing aesthetic vision Filippo Tommaso Marinetti founder of Futurism Gabriele D'Annunzio leader of Italian Decadentism and Luigi Pirandello a father of modern European theatre and theorist of humour Along with demonstrating how the popularization of the feature length narrative influenced each author's outlook and theories Michael Syrimis unravels the extent to which cinema enforced or neutralized the ideological and aesthetic differences between them [The Search for Modern Tragedy](#) Mary Ann Frese Witt, 2001 The attempt to apply an aesthetic or literary approach to fascism remains controversial In The Search for Modern Tragedy Mary

Ann Frese Witt explores the work of a group of European writers and artists who came to fascism by way of aesthetics. In Italy and France she maintains an ideological aesthetic of Mediterranean fascism developed to a large extent independently of German Nazism. Witt's study of the relationship between fascism and modern tragedy encompasses theoretical writing on tragedy and tragedies by key authors including Luigi Pirandello, Henry de Montherlant, and Jean Anouilh. She looks at these tragedies in the context of their reception under fascism in Italy and in Vichy France. Fascism in the minds of many of its supporters was an aesthetic or spiritual movement, although its aesthetic and political elements were often intertwined. *The Search for Modern Tragedy* is not concerned primarily with drama written as a means of conveying fascist propaganda. Rather, Witt is concerned with the influence of aesthetic fascism on the theory and practice of modern tragedy. *Inspiring Fellini*, Federico Pacchioni, 2014-01-01. Introduction: A Not So Solitary Genius Traversing Authorial Politics and Methodological Anxieties. An Ambiguous Adherence: Esotericism in Fellini's Work and Collaborations. 1. Tullio Pinelli: Neutralizing Tragedy: A Pattern from *La strada*. On A Metaphysical Fellowship Transcending Christianity: Nothing but Images. *La voce della luna*. 2. Ennio Flaiano: Frivolously Yours: The Public Dispute over Authorship. The Self as Monster: Satire and Compassion in *La dolce vita*. A Light in the Night: Negotiating Epiphany from *I vitelloni* to 8 1 2 3. Bernardino Zapponi: The Script as Collage. The Unbound Notebooks of the 1970s: Popular Culture and Neurosis. Toby Dammit and Beyond. 4. The Poets: An Organic Mind. Brunello Rondi from *La dolce vita* to *Provad orchestra*. You Are My Labyrinth: The Poetic Brotherhood with Pier Paolo Pasolini. Eroticism as Dream and Nightmare: A Dialogue with Brunello Rondi. Remembering Corporality. Tonino Guerra in *Amarcord* and *E la nave va*. Maternal Pre grammaticality. Pasolini, Guerra, and Zanzotto. Conclusion. Notes. Bibliography. Index. [Saint Hysteria](#), Cristina Mazzoni, 1996. *Saint Hysteria* examines scientific, literary, and religious texts that share a fascination with the otherness of the female body, whether in ecstatic pleasure or in neurotic pain. Cristina Mazzoni focuses on material from the late nineteenth and early twentieth centuries, mainly in Italy and France. Her approach uses the methodologies of cultural studies and feminism but also benefits from the insights of psychoanalytic criticism. She asks how the identification of mysticism with hysteria became prevalent and explores the continuing dialogue between a historicizing view of hysteria and a view of hysteria as repressed religious mysticism. According to Mazzoni, this dialogue is discernible at various levels and in a variety of discourses. The medical history of hysteria, she maintains, is often linked to the religious history of supernatural phenomena, and the medical discourse of positivism depends on the religious feminine element that it attempts to repress. Similarly, she finds a continuity between the literature of naturalism and that of decadence in their representations of the interdependence of neurosis and religion. Finally, the religious writings of women mystics and the discourses they inspired reveal an unresolved tension between nature and supernature, body and soul, or psyche, which Mazzoni suggests mirrors and complicates the very issues raised by hysterical conversion. Among those whose views she considers are the writers Jules and Edmond de Goncourt, Gabriele d'Annunzio, and Antonio Fogazzaro, as well as

Graham Greene and Simone Weil the mystics Angela of Foligno Gemma Galgani and Teresa of Avila and the theorists Jean Martin Charcot Cesare Lombroso Jacques Lacan Simone de Beauvoir Julia Kristeva and Luce Irigaray **Italian**

Modernism Luca Somigli, Mario Moroni, 2004-12-15 Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant garde within the Italian critical tradition Focussing on the confrontation between these concepts and the broader notion of international modernism the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth Intellectually provocative this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism Each contributor documents how previous critical categories employed to account for the literary artistic and cultural experiences of the period have provided only partial and inadequate descriptions preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time Electronic Format Disclaimer Images removed at the request of the rights holder *Speculating on the Moment* Nicholas Rennie, 2005

Grazia Deledda's Dance of Modernity (Toronto Italian Studies) Margherita Heyer-Caput, 2008-01-01 Grazia Deledda's Dance of Modernity is a highly original and innovative interpretation of Deledda's narrative in philosophical perspective which also includes the study of textual variations and considers cultural history in Italy during the early twentieth century

Olga Rudge & Ezra Pound Anne Conover, 2008-10-01 divA loving and admiring companion for half a century to literary titan Ezra Pound concert violinist Olga Rudge was the muse who inspired the poet to complete his epic poem The Cantos and the mother of his only daughter Mary Strong minded and defiant of conventions Rudge knew the best and worst of times with Pound With him she coped with the wrenching dislocations brought about by two catastrophic world wars and experienced modernism's radical transformation of the arts In this enlightening biography Anne Conover offers a full portrait of Olga Rudge 1895-1996 drawing for the first time on Rudge's extensive unpublished personal notebooks and correspondence Conover explores Rudge's relationship with Pound her influence on his life and career and her perspective on many details of his controversial life as well as her own musical career as a violinist and musicologist and a key figure in the revival of Vivaldi's music in the 1930s In addition to mining documentary sources the author interviewed Rudge and family members and friends The result is a vivid account of a highly intelligent and talented woman and the controversial poet whose flame she tended to the end of her long life The book quotes extensively from the Rudge Pound letters an almost daily correspondence that began in the 1920s and continued until Pound's death in 1972 These letters shed light on many aspects of Pound's disturbing personality the complicated and delicate balance he maintained between the two most significant women in his life Olga and his wife Dorothy for fifty years the birth of Olga and Ezra's daughter Mary de Rachewiltz Pound's alleged anti-Semitism and Fascist sympathies his wartime broadcasts over Rome radio and indictment for treason and his twelve year

incarceration in St Elizabeth's Hospital for the mentally ill DIV **Legitimizing the Artist** Luca Somigli, 2003-01-01 In the late nineteenth and early twentieth centuries the production of literary and cultural manifestoes enjoyed a veritable boom and accompanied the rise of many avant garde movements Legitimizing the Artist considers this phenomenon as a response to a more general crisis of legitimation that artists had been struggling with for decades The crucial question for artists confronted by the conservative values of the dominant bourgeoisie and the economic logic of triumphant capitalism was how to justify their work in terms that did not reduce art to a mere commodity In this work Luca Somigli discusses several European artistic movements decadentism Italian futurism vorticism and imagism and argues for the centrality of the works of F T Marinetti in the transition from a fin de siècle decadent poetics exemplified by the manifestoes of Anatole Baju to a properly avant garde project aiming at a complete renewal of the process of literary communication and the abolition of the difference between producer and consumer It is to this challenge that the English avant garde artists and Ezra Pound in particular responded with their more polemical pieces Somigli suggests that this debate allows us to rethink the relationship between modernism and post modernism as complementary ways of engaging the loss of an organic relationship between the artist and his social environment Encyclopedia of Contemporary Italian Culture Gino Moliterno, 2023-06-14 This rigorously compiled A Z volume offers rich readable coverage of the diverse forms of post 1945 Italian culture With over 900 entries by international contributors this volume is genuinely interdisciplinary in character treating traditional political economic and legal concerns with a particular emphasis on neglected areas of popular culture Entries range from short definitions histories or biographies to longer overviews covering themes movements institutions and personalities from advertising to fascism and Pirelli to Zeffirelli The Encyclopedia aims to inform and inspire both teachers and students in the following fields Italian language and literature Arts Humanities and Social Sciences European Studies Media and Cultural Studies Business and Management Art and Design It is extensively cross referenced has a thematic contents list and suggestions for further reading Pasolini's Lasting Impressions Ryan Calabretta-Sajder, 2020-07-07 Noted as a civil poet by Alberto Moravia Pier Paolo Pasolini was a creative and philosophical genius whose works challenged generations of Western Europeans and Americans to reconsider not only issues regarding the self but also various social concerns Pasolini's works touched and continues to inspire students scholars and intellectuals alike to question the status quo This collection of thirteen articles and two interviews evidences the on going discourse around Pasolini's lasting impressions on the new generation Pasolini's Lasting Impressions Death Eros and Literary Enterprise in the Opus of Pier Paolo Pasolini thus explores the civic poet's oeuvre in four parts poetry theatre film and culture Although the collection does not include every genre in which Pasolini wrote it addresses many some which often receive little or no attention particularly in Italian Studies of North America The underlining theme of the book death eros and literary enterprise intertwines these genres in a rather unique way allowing for inter disciplinary interpretations to Pasolini's rich opus The edited volume concludes with two artists Dacia

Maraini and Ominio's reflections on Pasolini in the 21st century. In fact the cover represents a recent work on Ominio underscoring Pasolini's visual presence still within the Roman walls. In conclusion this collection demonstrates how his works still influence contemporary Italian society and motivate intellectual dialogue through new theoretical outlooks on Pasolini's oeuvre.

Twentieth-century Italian Drama: The first fifty years Jane House, Antonio Attisani, 1995. This volume of Twentieth Century Italian Drama covers the period spanning from the end of the nineteenth century to that immediately following World War II displaying the rich breadth of Italian theater in the modern age from the comedic legacy carried on by such writers as Eduardo De Filippo to the delicate tragedy of playwrights like Federico Tozzi. Included are seven full length plays, five one act plays, one variety sketch and three futurist sketches. Brief introductions preceding each play contextualize the piece within the various movements in Italian theater and biographies of the editors and translators appear at the end of the volume. An extensive bibliography offers many suggestions for further reading in English. The playwrights included are Gabriele D'Annunzio, Filippo Tommaso Marinetti, Ettore Petrolini, Raffaele Viviani, Pier Maria Rosso di San Secondo, Federico Tozzi, Massimo Bontempelli, Achille Campanile, Italo Svevo, Luigi Pirandello, Eduardo De Filippo and Ugo Betti.

Modernism, Nationalism, and the Novel Pericles Lewis, 2000-04-24. In *Modernism, Nationalism and the Novel* first published in 2000, Pericles Lewis shows how political debates over the sources and nature of national character prompted radical experiments in narrative form amongst modernist writers. Though critics have accused the modern novel of shunning the external world, Lewis suggests that far from abandoning nineteenth century realists' concern with politics, the modernists used this emphasis on individual consciousness to address the distinctively political ways in which the modern nation state shapes the psyche of its subjects. Tracing this theme through Joyce, Proust and Conrad amongst others, Lewis claims that modern novelists gave life to a whole generation of narrators who forged new social realities in their own images. Their literary techniques, multiple narrators, transcriptions of consciousness, involuntary memory and arcane symbolism, focused attention on the shaping of the individual by the nation and on the potential of the individual in time of crisis to redeem the nation.

Giovanni Pascoli, Gabriele D'Annunzio, and the Ethics of Desire Elena Borelli, 2017-03-30. This book focuses on the notion of desire in late nineteenth century Italy and how this notion shapes the life and works of two of Italy's most prominent authors at that time, Giovanni Pascoli and Gabriele D'Annunzio. In the fin de siècle the philosophical speculation on desire inspired by Arthur Schopenhauer and Friedrich Nietzsche intersected the popularization of Charles Darwin's theory of evolution. Within this context, desire is conceptualized as an obscure force and remnant of mankind's animalistic origins. Both Pascoli and D'Annunzio put into play the drama of desire as a force splitting the unity of the characters in their works and variously attempt to provide solutions to this haunting force within the human self.

The Facts on File Companion to World Poetry R. Victoria Arana, 2008. *The Facts On File Companion to World Poetry 1900 to the Present* is a comprehensive introduction to 20th and 21st century world poets and their most famous, most distinctive and

most influential poems **Encyclopedia of Italian Literary Studies: A-J** Gaetana Marrone, 2007 Publisher description

The Cambridge History of Italian Literature Peter Brand, 1996 There is no doubt that the present splendid volume is likely to remain unrivalled for many years to come for width of coverage richness of detail and elegance of presentation Modern Language Reviews **Dante's New Life of the Book** Martin Eisner, 2021-03-18 Dante's Vita nuova has taken on a wide variety of different forms since its first publication in 1294 How could one work have generated such different physical forms Through examining the work's transformations in manuscripts printed books translations and adaptations Eisner reconceives of the relationship between the work and its reception Dante's New Life of the Book investigates how these different material manifestations participate in the work drawing attention to its distinctive elements Dante framed his book as an attempt to understand his own experiences through the experimental form of the book and later scribes editors and translators use different material forms to embody their interpretations of Dante's collection of thirty-one poems surrounded by prose narrative and commentary Traveling from Boccaccio's Florence to contemporary Hollywood with stops in Emerson's Cambridge Rossetti's London Nerval's Paris Mandelstam's Russia De Campos's Brazil and Pamuk's Istanbul this study builds on extensive archival research to show how Dante's strange poetic forms including incomplete canzoni and sonnets with two beginnings continue to challenge readers Each chapter focuses on how one of these distinctive features has been treated over time offering new perspectives on topics such as Dante's love of Beatrice his relationship with Guido Cavalcanti and his attraction to another woman Numerous illustrations show the entanglement of the work's poetic form and its material survival Eisner provides a fresh reading of Dante's innovations demonstrating the value of this philological analysis of the work's survival in the world

Gabriele Dannunzio The Dark Flame Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has are more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Gabriele Dannunzio The Dark Flame**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve to the book is central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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